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art has never before had such an opportunity of observing the art-resources, or rather dépôts, of this country as he can enjoy now. Under the influence of the feeling of hospitality, many galleries which have hitherto been hermetically sealed, except to the privileged few, are now open to the public, and subject to such conditions of restriction in respect to numbers, &c., as may well be excused in persons possessed of treasures which might easily be injured by the rude pressure of a crowd—and, in fact, I cannot but think that such an abnegation of the comforts of a home for even one day in a week, as is practised by Lord Westminster, amounts to an act of positive virtue. It would be idle to attempt any thing like a description, ever so partial, of these paintings—which amount in Lord Ellsmere's collections alone to some 300 examples, embracing all schools—and containing but few paintings which deserve excision. Amongst the few, however, I should deem the celebrated CHANNOS' portrait of *Shakspeare* to be one, as I think it bears internal evidence of having been manufactured at a later period than is assigned to it. It is not in itself a bad painting; indeed so good that another argument is furnished by this fact against its authenticity, as a man who could paint so well would have given it a greater look of individuality than it presents. This collection is perhaps richer in works of the Dutch than the Italian School. There are many very fine examples of OSTADE and a CUYP, *The Landing of Prince Maurice at Dort*—which is truly a magnificent work—nothing can exceed the lucid light of the sky, nor any thing excel its simple and masterly treatment. There are also in the collection two noble *Claudes*, which, if he had produced nothing else, would have sufficed to establish him as a great painter—as great he will always remain, in spite of the turgid declamation and dogmatic aspersion of that arrogant person who, by the mere force of assertion, has established himself in weak, unthoughtful minds, as an arbiter in art. I of course allude to the author of "Modern Painters."

DE LA ROCHE's picture of *Charles in the Guardroom* is here—but so badly lighted that it is impossible to pass judgment on it as a painting. One thing, however, is painfully evident, and that is its state of premature decay—as all the right-hand side is fearfully cracked, whilst in streaks and patches over the surface a sort of blue film or efflorescence has taken place, whose cause I cannot determine, but which is undoubtedly a serious damage, and, so far as my observation extends, a new form of disease.

The British Institution opened on Monday, with its annual display of the works of old masters, and this year the collection is so fine, that I do not think it an exaggeration to say, that to visit it is worth a voyage across the Atlantic.

The *Ugolino* of Sir JOSHUA is here, and as I have been rather a disparager of this fine work, I hasten to make the shade of the departed president amends. The *Fortune Teller* is also here, which I regard as among his best productions; and there are besides many portraits, exhibiting his style at various periods of his practice, and all stamped by originality and power. But the most marvellous item in the collection is a portrait of the *Burgomaster Sixs*, by REMBRANDT—a man of about 40, pale, with flaxen hair and moustache, in a black dress. No praise which

could be bestowed upon this noble work would be too extravagant; for simplicity, vigor of treatment, and management of effect, it is unrivalled; and above all, mark the thought on the brow, the earnest intelligence of the face: this is beyond mere *paint*; it is not even in the sitter, it resides in the mind of the artist; and he who cannot do this, who can *only* draw, present you with pretty faces or unquestionable petticoats, had better throw aside his palette, and betake himself to making maps or mantillas as a more congenial employment.

There is in the collection a remarkable work by JOHN DE MABUSE, "*The Adoration of the Magi*." It seems to be an effort to combine the finish and detail of the Van Eycks and Durers, with a larger and more general treatment, and as a work of the class, it is undoubtedly very fine. Although the most scrupulous regard is paid to the minutiae and accessories, the heads predominate, and these are full of character, and are very various in the expression of that respect and awe with which they approach the mother and child. The Virgin herself is very pure, and feminine, and lovely. This painting was the work of a man of genius, struggling with the trammels of precedent, and trying to escape from the limits of education, and will command our respect, whilst we turn with contempt and disgust from the embryos of this school, who, knowing better, for the sake of the notoriety of novelty, choose to ignore the teaching of three centuries of Art—the centuries which have produced Raffaele, and Angelo, and Velasquez, and Rembrandt, and Reynolds. It is hardly worth while carrying the catalogue further—and return to the laborious crudities of Van Eyck and Hemlinck—but mark you—with this result, that whilst those wrought in earnestness and to the best of their ability, whilst the heads look hardly from the canvas, with their ugly features stamped with the humanity of thought—these only approach their perfection in hay, in shavings, in bits of velvet, in bunches of fungi, in the blue of a dress, or the representation (too faithful) of a rotten limb. Yet it is to these that Mr. Ruskin has sworn his last allegiance, or rather he has affectionately and patronizingly patted them on the head, and said "very well." The man to whom TURNER cannot be too loose, and who, in deference to *his* art, lays down certain axioms to guide the eyes in looking at nature, which have all the authority of assertion conveyed in warm language which sounds like conviction—the man who can find no words of praise too extravagant for Tintoretto, and discovers ingeniously an episode in one of his pictures, which most likely was unthought of by the painter, but adds a charm to the work—this man, who, with the ferocity of a partisan rather than the calmness of a critic, slays reputation, and pronounces dictums in art, in architecture, almost in theology, which we are not to gainsay, pats these gentlemen on the head, and in doing this, swallows at a gulp whole folios of his elaborate teachings. It is amusing, but it is mortifying. We lose our faith in words which, with the sacred name of truth eternally evoked, thus "palter with us in a double sense." But enough. Claude and Salvator will live when the Oxford Graduate and his retrograde allies sleep forgotten amidst other rubbish, which also, in its time, filled the world with its noise.

I intended to have said a word about the *Greek*

*Slave*, by POWERS, but as my say would probably not be palatable to your readers, I will only remark that after a very attentive re-examination of this statue, the opinion I formed upon it some four years ago is confirmed, viz., that without the *tulle* and the chains, it might be an Eve, or a Venus, or a Niobe—always supposing these to be represented by a badly formed, badly modelled, nude female, without either expression or grace.

I remain yours, obed'tly, P.

[It may be interesting to our readers to be informed of a fact communicated to the Editor by the writer of the above letter, who states, that Mr. Thackeray, the celebrated novelist, proposes visiting the United States this Fall, for the purpose of delivering lectures upon those English writers of the past century, who are known as "humorists," *Swift, Pope, Gay, Fielding, Smollet, Goldsmith, &c.* These lectures he is now delivering in London, to audiences comprising all the elite of the fashionable and literary world.]

## THE CHRONICLE.

### AMERICAN ART AND ARTISTS.

THE CHAPEL OF BOWDOIN COLLEGE, AT BRUNSWICK, MAINE.—We are much gratified to learn that the Trustees are about completing the interior of this building, which was erected several years since. It is a large stone structure in the Romanesque style, consisting of a lofty nave which is the chapel proper, and lower side buildings that are used for the library and other purposes. The architect is Mr. UPJOHN of this city, whose designs we have had the privilege of inspecting. The fittings of the interior are to be of black walnut, and the seats disposed longitudinally like the stalls of a cathedral, leaving a broad alley through the centre that will add greatly to the appearance of length, and the grandeur of the effect. All the light will come through the clerestory windows, which are to be round-headed and richly glazed with colored glass. It is intended also to decorate the roof and walls in polychromy. We have seen a set of designs for this part of the work, made some time ago by Mr. Gervase Wheeler, which seemed to us very successful both in form and color. The decoration of the library, which was executed from his designs and under his superintendence, gives general satisfaction; and we think if his plans for the chapel could be also fully carried out, they would be even more extensively admired.

We have alluded in this Journal to the beneficial influence upon the public taste which the polychromatic decoration of the Crystal Palace will undoubtedly exercise. The importance of color in architecture has for many years past attracted the attention of students of this branch of Art. It was long ago ascertained that the delicate foliage and exquisite carvings of the mediæval styles, had been enriched and illuminated by the application of various tints; and that even the effect of the pure marbles of the Parthenon, the friezes and capitals of classic architecture, had been heightened by the use of color. The churches of St. Denis and St. Vincent de Paul at Paris; of All Saints and St. Boniface, at Munich; the Temple Church and the House of Lords in London; and various other buildings in differ-

ent parts of Europe, had successfully vindicated the admiration which artists and archæologists expressed for this mode of decoration, and proved what an essential part it formed in the harmony of a great architectural whole. But it was not until Mr. Owen Jones perfected the interior ornamenting of the Exhibition building, that the body of the people had an opportunity of becoming familiar with the beauty and appropriateness of this mode of finish. And Mr. Jones's work, as we understand it, is of the simplest character, and calculated to show the fitness of the style rather than its power and splendor.

The great mistake which is made in judging of this mode of finish at a distance from any examples of it, is to suppose it is offensively glaring and gorgeous. On the contrary, if the colors are applied in proper proportions, and in contrasts of the right quantities of each, a beautiful gray tone is the result, which is most agreeable to the eye. The mixture of blue, red, and yellow, in the borders of some of the best Cashmere shawls, may suggest to a certain extent the quiet effect of these colors when properly united. They are infinitely more pleasant to look upon than the glaring white which annoys us in half of our churches, or the disgusting imitation of brown stone that stares us in the face in the others. We confess this whole subject of the interior finish of the walls of our churches is one of great difficulty. We like a plain wash of some neutral tint, better than the cold white or the counterfeit masonry we have mentioned above. We have thought also that in some cases the plaster of the wall, while yet soft, might be indented or moulded into lozenge-shaped compartments, or other regular forms that would relieve the meagerness of a uniform surface, which we understand has been done in some cases by Mr. Pugin. But all these modes of finish are unsatisfactory. Better than all of them is polychromy. It is the supposed expensiveness of polychromy, however, that has always been mentioned as an objection to its use. The successful decoration of the Crystal Palace, which Mr. Jones has executed so rapidly and economically, is beginning to dispel our fears on this point. We should like to see the principles he stated in the paper that we published in our May number, applied to a small interior. If there could be obtained within the limits of a parish church the same "resultant gray" which is said to be the uniform hue of the London building, without any very minute and expensive application of the different colors, a very important question would be settled. We all of us know the beautiful effect of this decoration in such costly interiors as that of the Temple Church. The question is, whether a more economical distribution of color, and without the assistance of the exquisite forms in which it is applied in those instances, will be effective. We have, ourselves, very little doubt upon the point. We believe previous failures have resulted from the want of proper adjustment of the quantities of the respective tints, rather than from the use of color at all, or the inexpensiveness of its application. The Bowdoin Chapel may not decide the point, inasmuch as it will probably be quite rich and elaborate in its execution. It will turn the attention of the people, however, to the whole subject, and perhaps interest church-builders in quarters nearer home, where it would naturally

be supposed such improvements should have been originated, rather than imitated.

AMERICAN ARTISTS ABROAD.—We have not much gossip to offer under this head. WOODVILLE has been engaged at Paris upon a new work, *The Wedding before the Squire*, which we understand has been purchased in advance by Goupil & Co. It is a subject well adapted to the artist's peculiar powers. Woodville went to England from Paris on the 21st of May, and intends to return to America in the Autumn.

Mr. ROGERS has sent home from Italy an ideal bust which he calls *Night*, executed for Ogden Haggerty, Esq., of this city, and now on exhibition at the store of Messrs. Williams & Stevens, in Broadway. As a first work, it is a highly creditable production. It represents a female, whose head drooping over her shoulder and closing eyes indicate the approach of sleep; while the season of night is still further symbolized by the tiara, on which are sculptured the stars and crescent moon. The face is very beautiful, and the ideas of repose and quiet are conveyed in a charming manner. The marble is of uncommon whiteness and purity, and the mechanical execution most faithful and elaborate.

POOR RUTHERFORD, who, as our readers may remember, was sent last year by Goupil & Vibert to Paris, to study art there, is no longer living. Mr. Ehninger writes that his companion, Mr. May, having heard that Mr. Rutherford was sick, went to seek him in the Quartier Latin, where he found him quite ill and without proper attention. They caused him to be brought to their more airy rooms, where he staid for a little time until his departure for London, whether he persisted in going in spite of their dissuasion. We now hear that he died at St. George's Hospital in that city, shortly before the departure of the last steamer. His disease was consumption. We hope to give some fitting notice of this intelligent and promising young artist in our next.

Besides the *Calhoun*, which we mentioned in our last, we find by the Catalogue that HEALY had seven other pictures in the great French Exposition, one of them being a portrait of the late King Louis Philippe.

HUNTINGTON'S name will soon be added to the list of American artists abroad. He intends to visit England in the course of the present month, but will return home before the next winter.

PEELE went to England in June, and will remain there during the greater part of his stay in Europe. He has promised us the pleasure of hearing from him from time to time, in which gratification our readers will also share.

MAY and EHNINGER remain for the present in Paris. They are both students of Couture.

CASTS FROM THE ELGIN MARBLES FOR THE FREE ACADEMY.—In a notice of the Department of Drawing at the Free Academy in the Bulletin for August, 1850, we expressed a wish that casts from the Elgin Marbles might be placed in the halls of that Institution. This wish is in a fair way of being realized. Professor Duggan, whose intended visit to England we announced in our last number, sailed in the *Asia*, on the 18th of June, for the express purpose of procuring, if possible, these celebrated casts. Several years ago the British authorities caused complete sets to be made, which were presented

to various foreign governments, and one of which, we believe, might have been procured for this country, had not certain state reasons prevented our minister from applying for it. Very few original casts have ever been taken, and it is extremely difficult in ordinary cases to obtain them. We hope, however, that the high character of the Institution which is to be benefited, and the spirit of liberality and international friendship that is now prevailing in England, will induce the Trustees of the British Museum to facilitate the undertaking. The Free Academy has appropriated five hundred dollars towards its accomplishment, and a merchant of this city, highly distinguished for his public spirit and generosity, has also offered his assistance.

We think we see in this movement the commencement of a system which will eventually prove of the greatest service to the cause of Art in New York. The Free Academy is one of the noblest Institutions that has ever been established in any country, and cannot fail to obtain constant encouragement and support from the Corporation, the State Legislature, and the citizens generally. The Trustees of the Academy have wisely determined to make the Arts of Design a permanent branch of instruction, and it is found the pupils eagerly embrace the opportunity of pursuing it, and make very creditable progress. And now a beginning is being made to furnish them with the highest models possible in the study of Form, and private individuals are willing to aid in the undertaking. Is there not reason to hope that this system will be still further carried out, and that besides the Elgin Marbles, casts from the most celebrated ancient and modern sculptures, and also copies from the most famous paintings, may be added to the collection? The French government have for some time past been engaged in procuring such copies for the *Ecole des Beaux-arts*, in Paris. We remember to have seen one of them at Rome—a copy of Michel Angelo's *Last Judgment*—of the size of the original, and executed with great spirit and power by M. Sigalon. This is now displayed on the walls destined for it in Paris, and is aiding there the development of artistic talent. What more excellent mode of using the city funds than to appropriate annually a few thousand dollars, in order that such copies may be made by some of our absent artists? And how could individuals bestow more substantial advantage, or gain more distinction than by presenting casts or copies of the chief ornaments of foreign Museums to the Drawing Department of the Academy?

A few words in regard to the Elgin Marbles may refresh our readers' memories. We quote from a little work, "*Sculpture and the Plastic Art*," which was published at Boston last year:

"The chief portion of the sculpture of the Parthenon was removed to England at the commencement of the present century by Lord Elgin, ambassador at Constantinople, who, in 1801, obtained authority from the Turkish government, permitting him to fix scaffolding around the ancient temple, for the purpose of 'moulding the ornamental and visible figures thereon in plaster and gypsum,' and subsequently 'take away any pieces of stone with old inscriptions or figures thereon.' The Elgin Marbles, as they are called, consist of fourteen fragments sculptured with figures, more or less mutilated, five from the western and nine from the eastern front. From the centre group of the former, which has

fortunately been preserved, it appears that the whole was of heroic size, or at least double the proportions of nature. Each figure stood completely detached from the wall, being finished with equal care on all sides. The two principal statues among the Elgin Marbles are those of Theseus, the Athenian hero, and the river god Ilissus; the figure of the former wants only the hands and feet and part of the nose, and is represented half reclining upon a rock, which is covered with a lion's skin and an extended drapery, and is supposed to have occupied the left angle of the western pediment of the Parthenon while the latter, a recumbent figure, occupied a position opposite to it, on the eastern pediment."

The most celebrated of the Elgin Marbles are the fourteen above mentioned. But the whole collection is much more numerous. The number of objects in the Elgin saloon at the British Museum, and the greater part of which belonged to Lord Elgin, is about 386. It is true that many of them are plaster casts from originals situated elsewhere. The cost of this collection to the original proprietor, including interest, was £74 000. It was purchased by the British government in 1816, for £35,000.

These wonderful sculptures were probably executed by Phidias himself, or under his immediate superintendence and direction. Müller, the distinguished author of *Ancient Art and its Remains*, says of them: "We every where find a truth in the imitation of nature, which, without suppressing any thing essential (such as the veins swollen from exertion), without ever allowing itself to be severed from nature, attained the highest nobleness and the purest beauty; a fire and vivacity of gesture when the subject demands it, and an ease and comfort of repose, where, as in the gods especially, it appeared fitting; the greatest truth and lightness in the treatment of the drapery where regularity and a certain stiffness is not requisite, a luminous projection of the leading idea, and an abundance of motives in subordinate groups, evincing much ingenuity of invention; and lastly, a natural dignity and grace united with a noble simplicity and unaffectedness, without any effort to allure the senses, or any aiming at dazzling effect and display of the artist's own skill, which characterized the best ages not merely of art, but of Grecian life generally."

For the different theories in respect to the subjects of these works and other particular information, the reader is referred to the works above mentioned, to Stuart's *Athens*, Quatremere de Quincy's letters upon the Elgin Marbles, and Cockerell on the Marbles of the British Museum.

**CHANGES IN MODERN COSTUME.**—This subject is beginning to attract attention among widely different classes of observers.

Some of the English artists have taken advantage of the proposition made by the Commissioners, to admit to the Great Exhibition articles of dress which show increased beauty of design, to present their views upon the inappropriateness of the present styles of clothing for all the purposes of art.

"We are anxious to draw general attention to the subject of costume; that which is now prevalent in Europe being devoid of all the requisites for dignified historic painting, utterly incongruous with sculpture, and no less unfavorable to the living figure, both as regards appearance and convenience.

Not to dwell on serious evils in regard to

health and comfort, arising from deficiency of ready adaptability to the hourly variations of the weather, it is remarkable, at this period of advancing taste in architecture, furniture, and decoration of every inanimate object, that little regard is paid to a suitable presence. No costume of which there are any traces was ever so inconsistent with grace, simplicity, and dignity of aspect, none so uselessly complicated, as a European's of the present day. The unity of the figure is frittered away. Stiff lines and angles disguise the body, and an uncouth hat crowns the disfiguration. Groups of men in the ordinary garb gratify no taste but that of caricature; neither painting nor sculpture can advantageously transmit to futurity a faithful representation of any event constituted of such a group. Nor does admixture of female fashions often obviate the difficulty. Family groups of the present date have seldom any charm beyond the kindred circle. To expect from art truthful representations of events in which our contemporaries are engaged in their usual habits, is to expect meanness of aspect to express all that is noble. Interesting as such faithful painting and sculpture would certainly be to posterity, they must remain unattempted until dress displays the flowing lines and harmonious colors in which nature and art delight. Historical subjects must continue to be sought in remote periods; and to exemplify chiefly the imagination of the artist genuine scenes of great interest will remain unknown in this high department of art.

"The cause of truth, the interests of our own times, and the satisfaction of posterity, alike require the removal of such an impediment to artistic faithfulness."

While the artists of the Old World are thus endeavoring to effect some change in modern attire, in order to accommodate it to artistic rules, the newspapers of America are discussing an alteration of female dress, that has been recommended chiefly on the ground of its increased comfort and economy. The inconvenience of the long trailing skirts which women are now wearing, seems to have occasioned this innovation, and the adoption of the new dress by several of those women who are most conspicuous as public defenders of what they denominate the "rights" of their sex, has aided to a certain extent its currency. There are two sufficient reasons, however, among many others, why it will not succeed. In the first place, it has not emanated from the sources from which have proceeded all substantial changes of fashions from time immemorial. We cannot pretend to say what distinguished and beautiful women in Paris are just now the sovereign dispensers of the law on this point. There is a deep mystery about the whole subject. The designers, themselves, of the "fashion plates," cannot enlighten us—they can only tell us what the style is, not how and whence it originated. All we know is that there is a certain Arbiter somewhere, hidden and mysterious as the Grand Lama, who says that waists shall be long or short, and sleeves full or tight, and is straightway implicitly obeyed at the expense of millions of dollars. Her authority reaches around the globe, and is shown by a dotted line of milliner's shops from Shang-Hai to San Francisco. We have no expectation of seeing her deposed by Woman's Rights Conventions, or any fulminations of the newspapers. She governs absolutely as General Rosas, and cares no more for Mrs. Bloomer, or Mrs. Cady Stanton, than for Queen Victoria. When she says that skirts shall be shortened, they will be shortened, but until then they must do the street-sweeping as at present.

But another, although a less powerful reason, why the new dress will never prevail, is its excessive ugliness, and this is the point of view from which, in this Journal, it should be regarded. We certainly admit that the present fashions are not free from objection on this ground. There should be some sort of relation between the outlines of the body and its apparel. Let one compare the general outlines of the Venus di Medicis, with those of a lady attired in the height of the present mode, and the faults of the latter will be apparent. It would be easy, we think, to unite the greatest decency and propriety with infinitely more conformity to the natural contours than is presented by its stiffly extended skirt and rectilinear waist. But with all these drawbacks it is much more becoming than the tunic and trousers. It gives a woman dignity with its drapery, and for all artistic purposes at any rate is greatly superior to the costume that is now the nine days' wonder of the town.

**NEW WORK BY ROTHERMEL.**—We hear that Mr. Rothermel, of Philadelphia, is engaged upon a painting, to be engraved by the Art Union of that city. Its subject is the famous scene in the House of Delegates of Virginia, in which Patrick Henry, in the course of a most eloquent speech upon the wrongs of the colonists, commenced what was supposed to be intended as a parallel between George III., Julius Cæsar and Charles I.; but being interrupted by cries of "Treason," after instancing the fate which the Roman and the Stuart met, concluded by recommending their examples as warnings to his own monarch. The greatness of this scene appeals to the mind rather than to the eye, and we doubt whether Mr. Rothermel, with all his ability, will be able to make it as striking and impressive as Mr. Wirt has done by his simple narration. We have been told, however, that the work, so far as it has progressed, is very satisfactory, and we shall be well pleased to find that we are false prophets.

It is stated to be the intention of the Western Art Union to give this artist a commission for a painting to form the subject of a future engraving.

**THE NEW PARK.**—The project of the Mayor for opening a new park in the upper part of the city, has been seconded by the Committee of the Common Council, to whom it was referred, and approved very generally by the community at large.

The ground selected extends from Sixty-fourth street to Seventy-fifth street, and from Third Avenue to the East River, being a little more than half a mile square, and containing one hundred and sixty acres. It is stated that about half the ground is covered with a fine growth of forest trees. The probable expense will be about \$500,000, which it is proposed to pay off in annual instalments of \$50,000.

This subject comes properly within the cognizance of our Journal, from its connection with architecture, sculpture, and landscape gardening. Elegant buildings are worth but little as objects of taste, unless they may be seen to advantage. In the mediæval styles, broad avenues and wide parks are, perhaps, of less importance, because they are not essential to the picturesque. But for the Grecian and Italian styles, and those which are generally

adopted in modern times for public and private edifices, large surrounding spaces are almost indispensable. Few cities in the world are so badly provided in these respects as New York. The streets and the blocks are narrow, and the public parks few and of very limited extent. It is said that those which are laid out south of 61st street, contain, in the aggregate, but 57 acres. We are pleased, therefore, at the proposition just mentioned, not alone for the great addition it will afford to the means of health and recreation, but also for its probable influence upon the development of Art. It will offer excellent opportunities for architectural display, and also for the erection of monumental statues. One reason for the want of public statues here, we really believe, is the want of spaces for their erection. Let extensive grounds be provided, which shall be intended for ornament and recreation, and not used merely for convenient thoroughfares (as the parks are at present), and we venture to say they will not remain long undecorated. It is not only a law of taste, as Ruskin says, to ornament those spots where we *rest* in preference to those where we *work*, but such is also the dictate of our natural disposition. Such a park as is proposed, when once opened, would become popular with the whole community, and be embellished in course of time both by municipal grants and the gifts of private citizens.

**CHARACTER OF AMERICAN ART-PATRONAGE AT ROME.**—A correspondent of the New-York Commercial Advertiser writes as follows on this subject:—

"The number of Americans here during the past season has been nearly double that of any season previous, and they have exceeded the English in the liberality of their purchases of objects of art. It is generally remarked, however by the connoisseurs in these matters, that the Americans have swept off an immense quantity of trash this year, and very much neglected artists of their own country, who would have given them something well worth their money. They have purchased extensively of a flashy Neapolitan painter, whose false colors are found to be 'very striking,' and also of the cheap school of copyists—Sibyls, and Magdalens, and Madonnas, without number—the most of which are destined to become eyesores to the purchasers, in course of a month or two after their arrival home. Not being an artist, I can speak upon this subject without the jealousy of the profession; and with no other interest in it than a desire that my countrymen should obtain good specimens of the fine arts. I would not ask an American to patronize an artist of inferior talent at Rome only because he was an American. The sooner such an unfortunate adventurer discovers the probability of his starvation the better. "The fine arts would thus be relieved of an incubus, and some trade or other profession might gain a name by it. I therefore feel free to express the profound mortification and chagrin I have experienced in looking over the stocks of poor paintings collected in the forwarding rooms to be shipped to America; knowing at the same time that the genuine merit of certain of our own artists has been grievously neglected. The man who can afford to lavish his ten thousands upon Roman artists and picture-dealers, might certainly do himself equal justice by patronizing the genius of his own country; but as to the man who wants a 'gallery of pictures for about three or four hundred dollars,' he need but turn in at the first picture-shop he comes to in any street, and he will find what he wants. It is a pity our countrymen do not think more of the fine engravings to be had here. A collection of the best engravings of the best paintings

would prove far less expensive and infinitely more satisfactory to them than the class of paintings they generally purchase. First class engravings are moreover good property: a consideration worth remembering against that sure day of sale when a man will lose upon his pictures a little more than he thinks he ought to gain. It will be found, too, that good engravings most often become heir-looms, while an amateur of paintings is continually selling off at a loss, and buying anew."

**PORTRAIT OF HERNANDO DE SOTO.**—At a time when Mr. Powell and others of our artists are painting subjects connected with the history of De Soto, the following from the editorial columns of the *Washington Union*, may be interesting. The editor writes:

"Captain Thomas, of the army, has presented to us a portrait of this remarkable man, for which we tender him our acknowledgments. It remained in the family of one of the relatives of de Soto, named Espinosa, that removed, about the time of the cession of the Floridas to the United States, to the province of Tamaulipas, then one of the vice royalities of Spain. It was purchased at Victoria by Henry S. Robb, Esq., late of England, from whose hands it passed into those of Don Felix Ynojo, of Matamoros, from whom it was procured by Captain Thomas. The painting is on wood, executed by a master-hand, and exhibits its subject in the costume of the chivalrous age to which it belonged. The coloring is not at all faded, and the likeness might be taken for one of our gallant officers of about thirty years of age, just returned from the Mexican war, who had thrown over his shoulders a red toga leaving disclosed the braided breast of his field uniform, surmounted with a collar of elegant fringe work, instead of the stock worn in modern times."

**THE HILLOTYP.**—Professor Morse has written a letter to the *National Intelligencer*, in which he speaks of a visit he has lately paid to Mr. Hill. He seems to confirm the fact of the discovery of a process of fixing colors in the Daguerreotype, claimed by Mr. Hill, although he does not state that he has seen any specimens of the new art.

**RECENT PUBLICATIONS.**—*Practical Perspective*, by Joseph Ropes: *Lecture on Art*, by M. A. Dwight.

The first of these works is a thin pamphlet of sixteen pages, accompanied by eight plates of illustrations. It is intended as a sequel to a former book by the same author, entitled *Linear Perspective*, and is well adapted to the use of schools and students in drawing. We are informed that competent judges consider it to be the simplest and best treatise on the subject for its size that has ever been published, and it seems to be clear, direct, and unincumbered by useless matter, and we recommend it, in connection with the *Linear Perspective*, as affording much important assistance to the student at a very reasonable price. It may be found at John P. Ridner's, 497 Broadway.

The *Lecture on Art* is the production of a lady, who we understand is both a teacher of Art and a practical Artist. It is a very well written defence of the importance of adding instruction in the Arts of Design and the Laws of Taste to the usual branches of education. It contains also many valuable ideas respecting the true standard of excellence in Art. The distinction between a proper imitation and a servile copying of nature, which has been so well elucidated by Quatremere de Quincy, Eastlake, and other writers, is happily explained in

this little work. A long note is appended to the lecture, in which we regret to see a wholesale condemnation of Lessing's *Martyrdom of Huss*. Of this piece the author states: "The figures are badly drawn and badly grouped; and by dividing the interest, scattering the lights, and multiplying the colors, all grandeur of effect which the subject allows, and indeed seems to require, is entirely lost." We know not what advantages of study this lady writer may have enjoyed. Nothing less however than the most intimate acquaintance with the masterpieces of the greatest artists of ancient and modern times, and the research and experience of years, should entitle her to speak so dogmatically of a picture upon which the leading painter of an illustrious European school has bestowed long labor and careful reflection, and which has been sincerely admired by intelligent connoisseurs, both here and in Europe, besides the "less cultivated" and "more ignorant" persons of whom she speaks. It has not been painted, she says, "according to the rules of art." We do not greatly admire too rigid an application of these rules. There is not one of them to which there are not striking exceptions. This going about with square and compass, and condemning as utterly wrong every thing which does not respond to measurement, is a very barren and useless sort of criticism.

The lecture we have noticed above is introductory to a course of twelve which the author proposes to deliver in this city next winter. We doubt not that they will be well worth hearing, judging from the ability displayed in this. This work also may be found at Ridner's, 497 Broadway.

#### ART IN FOREIGN STATES.

##### ENGLAND.

**MR. RUSKIN, THE PRÆ-RAPHAELITES, AND THE TIMES NEWSPAPER.**—The *Times* Newspaper of the 3d of May, in its notice of the Royal Academy Exhibition, took occasion to say, "We cannot censure at present so amply or as strongly as we desire to do, that strange disorder of the mind or the eyes which continues to rage with unabated absurdity among a class of juvenile artists who style themselves P. R. B., which being interpreted means *Præ-Raphael-brethren*. Their faith seems to consist in an absolute contempt for perspective and the known laws of light and shade, an aversion to beauty in any shape, and a singular devotion to the minute accidents of their subjects, including or rather seeking out every excess of sharpness and deformity. Mr. Millais, Mr. Hunt, Mr. Collins, and in some degree Mr. Brown, the author of a huge picture of Chaucer, No. 380, have undertaken to reform the Arts on these principles," &c. In the *Times* of the 7th of May, the critic repeats his attack with much more severity, stating among other things that the antiquated style and affected simplicity of these artists, are to genuine Art "what the mediæval ballads and designs in *Punch* are to Chaucer and Giotto."

Mr. Ruskin, the author of the "Modern Painters," in the *Times* of the 13th of May, replies to these criticisms. He says that the labor and fidelity to truth of the Præ-Raphaelites should place them above contempt at any rate; that they are not imitators of ancient Art, but on the contrary they intend to surrender no advantage which the knowledge or inventions of the pres-



ent time can afford to their Art. "They intend to return to early days in this one point only—that, as far as in them lies, they will draw either what they see, or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture-making." He maintains, in reply to the charge of "false perspective," that there is but one error in four out of the five pictures in question: and also that, excepting two or three works that he names, there is not a single study of drapery in the whole Academy which, for perfect truth, power, and finish, could be compared with parts that he names in pictures of Mr. Hunt, and Mr. Millais: and further, that "as studies both of drapery and of every minor detail, there has been nothing in Art so earnest or so complete as these pictures since the days of Albert Durer." He admits, on the other hand, the existence of many faults on which he has not space to enlarge.

In a subsequent communication (May 30th), Mr. Ruskin adverts to some of these defects, particularly to the commonness of features in many of the principal figures, the faulty coloring of the flesh, and the apparent want of shade. He states in conclusion his belief, "that if they temper the courage and energy which they have shown in the adoption of their system, with patience and discretion in pursuing it, and if they do not suffer themselves to be driven by harsh or careless criticism into the rejection of the ordinary means of obtaining influence over the minds of others, they may, as they gain experience, lay in our England the foundations of a School of Art nobler than the world has seen for 300 years."

The *Times* Critic answers Mr. Ruskin by quoting his own doctrine in the "Modern Painters," that truth in painting is not the mere imitative reproduction of this or that object, as they are, but the reproduction or image of the general effect given by an assemblage of objects as they appear to the sight.

**NEW BUILDING FOR THE NATIONAL GALLERY.**—The Queen has issued a Commission for the purpose of submitting some distinct estimate and plan for a new National Gallery. The Commission includes Sir Charles Eastlake, Sir Richard Westmacott, and Mr. Ewart; and the Queen has offered a piece of ground in Kensington Gardens, north of the Palace, should the Commissioners be of opinion that this would be the best locality for the exhibition and preservation of the national pictures.

**EXHIBITIONS OF THE FINE ARTS IN LONDON.**—The English nobility are generously extending the privileges of the foreign visitors now in England, by throwing open their Galleries for free exhibition. The Duke of Northumberland has in this way opened Northumberland House and Sion House to the public. The Earl of Carlisle has had his pictures brought from Castle Howard to London. Lord Ellesmere has arranged a gallery at Bridgewater House, and Lord Ward's collection is displayed at Egyptian Hall.

The *Athenæum* notices with high praise an exhibition of drawings and sketches by amateurs, lately opened in London. We observe among the names of the exhibitors quite as many ladies as gentlemen, and some of them titled. There are also many officers in the Army and Navy. We have often wished that this branch were more frequently and thoroughly taught as

an accomplishment in this country. A great deal of money is often expended upon the education in music of a young woman who has no love for it, and will never cultivate it in after life; while the same sum expended in the branch we have mentioned might, perhaps, furnish her with a most useful and delightful employment.

The Exhibition of the Royal Academy was opened the early part of May. Some of the strongest men are either not represented there, or unfavorably. Turner sends nothing; Mulready exhibits one small picture, painted forty years ago; Webster has nothing, on account of his severe illness; Martin, a few water-color drawings. A London critic says, that Maclise's *Cazlon's Printing Office in the Almonry at Westminster* shows the greatest fertility of invention, and the most marvellous dexterity in the execution of its details of any works in the Galleries. It is pronounced to be better than his famous *Hamlet*, and is to be engraved. Mr. Ward exhibits *The Royal Family of France in the Prison of the Temple*, a scene where Marie Antoinette is mending her husband's coat. It is stated that the Queen expressed a wish to become the possessor of this picture, but it had been actually sold to a Lancashire manufacturer. He was willing to surrender the work to her Majesty, but his wife was not. It is added that the Queen was not displeased when she learned the nature of the difficulty that interfered with the gratification of her wishes. The critics concur in bestowing high praise on Herbert's *Daniel*, Leslie's *Fulstaff*, and Landseer's *Titania*.

Adjuncts and complements to the Great Exposition are springing up in London in all directions. Pictures being excluded from the Fair, an association has been formed to establish an Exhibition of the Works of all Living Painters, at Lichfield House; and arrangements to carry it out have been entered into with distinguished painters of France, Germany, Holland, Italy, Belgium, Spain, and other countries. A Mr. Wass, of New Bond Street, has opened a gallery, containing many fine works of British Art that have been previously displayed; and the newspapers are filled with advertisements of Panoramas, Dioramas, and picture-shows of all kinds.

**THE GREAT FAIR.**—Three drawings in water-colors of the Crystal Palace, by Joseph Nash, are praised in the papers. Two of them exhibit the ceremonial of the opening. They are to be drawn on stone by the artist himself.

On the 11th of May, the foreign sculptors who are exhibitors at the Great Fair were entertained in London at a dinner, given by the English artists. Sir Charles Eastlake presided, and several speeches were made. Herr Kiss, whose group of the *Amazon* is so much admired, was present, and received with great enthusiasm.

**ART IN FRANCE.**—THE PICTURES AT THE PALAIS ROYAL, belonging to the Orleans family, and bequeathed by Louis Philippe, were sold on the 30th of April. Two celebrated military works, *The Guide* and *The Cuirassier*, by Gericault, were bought by the directors of the Museum of the Louvre, who paid for them 23,400 francs. The other pictures which were not all of high value were well sold. A *Funeral at Rome* by Leopold Robert brought 15,300 francs; *Love and Psyche* by Picot, 6,400 francs: *The Arrest of Crespiere* by Johannot, 4,000 francs:

*The Greek Women* by Ary Scheffer, 3,500 francs. The Marquis of Hertford bought four battle pieces by Vernet, at prices ranging from 5,800 francs to 10,000 francs for each. The family of Orleans themselves bought many of the pictures.

Thirty thousand francs have been appropriated by the government to the decoration of the Walls of the Pantheon by M. Chenevard, who has been occupied three years on the Cartoons from which they are to be composed. These paintings instead of being frescoes are to be executed on canvas and attached to the walls as Le Brun's works are fastened to the walls, at Versailles. The Commission des Monuments Historiques have objected to some of M. Chenevard's designs on the ground of their being too Pantheistical.

The painter *Le Sueur* is to have a commemorative statue at Abbeville.

The chair of the ACADEMIE DES BEAUX ARTS at Paris, vacant by the death of Chevalier Spontini, has been filled by M. Ambrose Thomas.

Arrangements are in progress, it is said, for transporting all the best works of living painters of France, now exhibiting in the Louvre, to England for sale.

A valuable picture by Jacques Callot, representing *Jesus Christ Washing the Apostles' Feet*, and of which he etched a copy himself, is stated to have been found in Paris.

We learn from a friend in Paris, under date of 7th of June, that Messrs. Goupil had just opened the exhibition of a work which M. Paul Delaroche has lately completed at Nice. It is a large historical painting, representing Marie Antoinette in the act of leaving the Revolutionary Tribunal, who had just pronounced her sentence of death. We see it stated, by the way, that the works of this master are not lasting, and that the *Lady Jane Grey* painted in 1832, is completely faded, and now exhibits one indistinct mass of confused coloring.

At the late fetes of Valenciennes, a statue of Froissart, the old chronicler, was inaugurated. The model only was exhibited, the statue not being yet completed. It is to be executed by M. Lemaire.

On the 3d of May, the distribution of rewards to the artists who distinguished themselves at the late French Exposition, took place in the great saloon of the temporary building in the Palais National. The President was not present, and the Minister of the Interior presided in his place. In his speech, which we find at length in the *Artiste*, he took occasion to compliment the Government for having made the usual appropriations for the fine arts, notwithstanding the embarrassed situation of the financial affairs of the nation. The State, he said, was the sole supporter of Art in France. "The clergy is not rich enough to build cathedrals, to decorate the windows with stained glass, or the walls of the chapels with the works of Michael Angelos and Raphaels. We have for support of the arts neither the aristocracy of birth or of fortune. With the division of patrimonies and a soil democratic to the foundation, there is scarcely more than a single purchaser of pictures or statues, and that is the State." The *Artiste*, in commenting upon this, says, "It is not aware that there is no longer any wealth or nobility in France. It knows of no particular cholera that has decimated all the princes, dukes, marquises, counts, &c., who were flourishing there three or

four years ago, nor does it see that fortunes had disappeared. On the contrary, pictures never sold better than they do now. As for the clergy, they never, properly speaking, expended much money on Art. Cathedrals had always been built and decorated by kings, princes, and religious congregations. It is rather the want of zealous faith than the poverty of the clergy to which Mr. Faucher should attribute the misfortune that he deploras." After the speech the rewards were distributed, and we will quote the names of those who received the highest. Decamps was made an officer of the Legion of Honor; and Diaz, Jollivet, Léon Fleury, Maxtime, David, and Giraud, painters, Desbœuf sculptor, and Achille Lefevre, engraver, were created chevaliers of that order. Medals of the first class were awarded as follows:—in Painting, to Messrs. Antigna, Hébert and Barrias; in Sculpture and Medal Engraving, to Messrs. Lequesne and Pallet; in Engraving and Lithography, to M. Alphonse François; and in Architecture, to M. Bouchet.

The *Artiste* speaks of a book-case which has been sent to the Fair in London, and is a marvel of beauty. The bas-reliefs for the doors and the frieze are taken from Ghiberti's celebrated gates of the Baptistery of Florence. The upper pediment contains the *Pensiero* of Michael Angelo, and the *Night and Twilight* of the same artist, while for the remainder of the decoration, the distinguished French sculptor Clesinger has made the designs, which are every way worthy,

it is said, of the others with which they are united. The materials employed are bronze and ebony.

ART IN GERMANY.—On Saturday, May 31, RAUCH's *Statue of Frederick the Great*, was unveiled at Berlin with much pomp and ceremony. The king and chief dignitaries were present, and among others eighty soldiers who had served under the Great King. The *Weekly News* describes the statue as follows:—

"The statue is said to be the most magnificent work of art of the kind that the world possesses. It is about forty feet high, rather of a pyramidal form, having two bases. At the pinnacle is the colossal equestrian statue of Frederick, which though executed with astonishing force and life, is by no means the most attractive part of this marvellous monument. Round the lower base, at its four corners, are four other equestrian statues, of the Prince of Prussia, the Duke of Brunswick, and Generals Seidlitz and Ziethen, three of whom were the most illustrious captains of the Great King. Between the four corner statues are, in the most animated haut-relief, other figures. On one of the broad sides Winderfelt Dieskau, Prince Eugene of Wurtemberg, and Temenzien; and on the opposite side Leopold Max Von Dessau, Wedell, Wurtemberg Von Goltz, and Gessler. On the front basement are the figures of Generals Lestwitz, Prittwitz, Von Halse, Marshal Keith, and the Margrave of Brandenburg. The hinder slab is devoted to literary men and artists, and there we see Kant, Lessing, Count Carmer, Fink, Schlambendorf and Graun. Every figure is a striking likeness, and all the different groups come out so vividly and boldly, that one can hardly, at a first inspection at least, withdraw one's attention from these

beauties of detail to contemplate the grand colossal figure at the summit. The first stone of the statue was laid in the last year of the reign of the late king. It has been in the hands of the sculptor, M. RAUCH, for eleven years."

A correspondent of the London *Athenæum* states that a process has just been discovered by a German artist, likely to supersede much of the labor of engraving on wood. Instead of making a drawing on a block of wood, the German artist makes his on a piece of paper, from which impressions can be taken *ad infinitum*, without destroying the original drawing, and with an effect that clearly resembles a fair average style of the wood engraver's art. The secret, probably, resides in the chemical preparation of the paper on which the original design is made, as the drawings can be executed with a common lead pencil.

#### THE DISTRIBUTION OF THE ENGRAVINGS OF 1850.

The members of 1850 are informed, that prints from the large engravings of *Anne Page*, *Slender and Shallow*, and copies of the first number of *The Gallery of American Art*, containing the five engravings of *The Image Breaker*, *The Dream of Arcadia*, *The New Scholar*, *Dover Plains*, and *The Card Players*, will be delivered during the month of July, to those members whose certificates are numbered under No. 12,500. The particulars of future deliveries will be announced from time to time in the Bulletin.

## A LIST OF MEMBERS OF THE AMERICAN ART-UNION FOR THE YEAR 1851.

NOTE.—The whole number of members whose names have been registered prior to the 25th day of June, 1851, is 4427. The total number at the corresponding period last year was 2599. The publication of the remaining names, with such others as may be received, will be continued in the succeeding numbers of the Bulletin.)

2860 C. A. Henaley	2924 Mrs. Helen R. Boutele	3088 Charles Furber	3252 John M. Rowe	3416 Edgar S. Van Winkle	3580 John P. Campbell	3744 Jenny Lind
2861 John Hall	2925 Edwin Noyes	3089 George French	3253 Francis Jordan	3417 Frederick Schuchardt	3581 Horace Bubcock	3745 Miss Mary McKimm
2862 Alexander Hill	2926 Nathaniel R. Leman	3090 George Clark	3254 A. Rix	3418 Frederick C. Gebhard	3582 S. M. Willson	3746 Mrs. Mary Greene
2863 H. G. Heatt	2927 Caleb S. Brown	3091 A. S. Jarvis	3255 Edward Bennett	3419 L. C. Dahlstrom	3583 Daniel Carr	3747 Mrs. McKimm
2864 E. I. Hart	2928 Asbel Waita	3092 William Hunter, Jr.	3256 John W. Ashmead	3420 George Brown	3584 A. F. Hawley	3748 William V. McKimm
2865 Gilbert S. Hawkins	2929 Charles Henry Merrill	3093 Samuel S. Powell	3257 Horace Augustus Nathans	3421 T. B. Merrick	3585 Mrs. John A. Rockwell	3749 Thomas Sproul
2866 David Jamison	2930 Caroline S. Stewart	3094 Samuel F. Whiting	3258 John J. Linnickson	3422 A. H. Drummond	3586 M. H. P.	3750 Tailor McKimm
2867 Alfred Kearny	2931 Allen T. Mallory	3095 Peter Milne	3259 Sam'l W. Earl	3423 Charles B. Daily	3587 John A. Berry	3751 Samuel Jackson
2868 Thomas H. Kidder	2932 David McMartin	3096 Mrs. Jane H. How	3260 F. H. Smith	3424 John I. Donaldson	3588 Walter L. Cutting	3752 Samuel M. Hoyt
2869 James H. Low	2933 M. P. Caver	3097 Judah B. Voorhes	3261 B. F. Van Dyke	3425 R. L. Baldwin	3589 John S. Boyd	3753 M. L. Shaffer
2870 Columbus Moise	2934 Cyrus Lothrop, 2d	3098 Edward P. Plumer	3262 Thomas J. Van Dyke	3426 William Strong, Jr.	3590 M. Coghlan	3754 Henry P. Marshall
2871 Alexander Moynan	2935 George W. Jackson, Jr.	3099 Francis B. Stryker	3263 Bushrod W. Adams	3427 Lewis Francis	3591 T. W. Abbot	3755 M. Arrowsmith
2872 F. Mathews	2936 William A. Peck	3100 Thomas R. Mercein	3264 Thomas Morgan	3428 Russell Dart	3592 W. B. Gifford	3756 Stephen V. Albroy
2873 R. W. Montgomery	2937 Dr. H. A. Buttolph	3101 Andrew Mercein	3265 James C. Allen	3429 W. E. Leight	3593 Miss M. E. Halsted	3757 O. J. Casman
2874 Alfred Munroe	2938 R. McCormick	3102 Robert Nichols	3266 John Baird	3430 W. Bloodgood	3594 William Brown	3758 Charles O'Connell
2875 Wm. Monaghan	2939 S. Marshall	3103 Harvey Barclay	3267 George Calhoun	3431 Samuel Bowne	3595 T. Sergeant	3759 Joseph M. Price
2876 James Magie	2940 W. G. Rose	3104 William Jeffrey	3268 Mrs. Joseph Mullin	3432 Thomas Addis Emmet	3596 Mrs. S. Tousey	3760 Horace Gray, Jr.
2877 A. Miltenberger	2941 Charles Strong	3105 Gideon Granger	3269 Mrs. H. G. Gilbert	3433 John Buckingham	3597 A. Foster Elliott	3761 John P. Moore
2878 I. G. Peppard	2942 Henry J. Neilson	3106 T. L. S. Menteith	3270 Mrs. Charles F. Symonds	3434 H. B. Dawson	3598 Capt. Nathan Briggs	3762 Charles S. Slauson
2879 James M. Putnam	2943 Dr. William L. Johnson	3107 Wm. B. Jones	3271 Mrs. A. Hoarner	3435 R. M. Demill	3599 W. N. Ellis, M. D.	3763 Daniel McLeod
2880 Rob't I. Palfrey	2944 Wm. D. Prallethwaite	3108 Hon. F. W. Hubbard	3272 Hon. F. W. Hubbard	3436 William T. H. Duncan	3600 Gilbert Hathaway	3764 James Edw'd Smith
2881 William M. Perkins	2945 Wm. D. Prallethwaite	3109 George L. Whitney	3273 O. V. Brainard	3437 H. G. Thompson	3601 Henry C. Luce	3765 Mrs. Samuel Gilman
2882 Mrs. William M. Perkins	2946 William Hearsey	3110 Olion Phelps	3274 E. L. Woodruff	3438 W. B. Coleman	3602 Henry C. Miles	3766 John Denareat
2883 A. G. Powers	2947 Caleb B. Chinn	3111 Hon. John Greig	3275 George L. Woodruff	3439 J. Robins	3603 Augustus C. Richey	3767 Charles O'Connell
2884 Zac. F. Robertson	2948 Douglas West	3112 Jacob J. Mattison	3276 Andrew Anderson	3440 O. D. F. Grant	3604 Lewis C. Reese	3768 Walter G. Eadie
2885 E. W. Rodd	2949 Geo. W. Benedict	3113 Isaac M. Schermerhorn	3277 James S. Van Buren	3441 Moses Taylor	3605 Charles Clapp, Jr.	3769 Rufus Sanger
2886 Henry Renshaw	2950 John F. Clarke	3114 Hon. Samuel Gates	3278 Benjamin F. Stillman	3442 C. F. Funch	3606 Mrs. Henry Tallman	3770 H. Josephi
2887 James Robb	2951 R. O. Goodrich	3115 Hon. A. H. H. Stuart	3279 Stephen Boon	3443 Mrs. Maria L. Clark	3607 William Le B. Putnam	3771 G. R. Furstenenthal
2888 Newton Richards	2952 Edw'd A. Barnard	3116 Charles C. Shotwell	3280 John B. Smith	3444 Augustus De Hillern	3608 John P. May	3772 Joseph Agate
2889 L. Radford	2953 Henry Champlin	3117 O. S. Miles	3281 M. H. Merriman	3445 J. Gurnee	3609 James Alfred Jones	3773 Thomas S. Henry
2890 Lewis St. John	2954 Aaron King	3118 Miss Emily C. Naon	3282 James W. Fay	3446 James G. Dale	3610 Elmore H. Walker	3774 Augustus Whitlock
2891 R. B. Sumner	2955 Joseph B. Congdon	3119 Roderick McLennan	3283 Royal W. Peake	3447 William Gibbons	3611 Miss Cornelia Munson	3775 Hiram J. Beakes
2892 William Shackhouse	2956 Thomas W. Williams, 2d	3120 E. C. McClure	3284 Titus B. Gaige	3448 D. R. Martin	3612 William F. Caterfield	3776 John M. Stuart
2893 I. D. Stewart	2957 Thomas Barnes	3121 E. C. Hummel	3285 Hon. Calvin G. Tilden	3449 S. F. Greenleaf	3613 Miss Caroline Hustar	3777 Doctor Des Arts
2894 I. W. Stanton	2958 Jonathan Starr	3122 C. M. Jackson, M. D.	3286 I. A. Pennypacker, M.D.	3450 R. M. McCormick	3614 Mrs. Mary J. Le Gal	3778 Miss Cordelia L. Babcock
2895 George W. Shaw	2959 Wm. A. Ramsdell	3123 William Nassau, Jr.	3287 Henry Hooker	3451 Richard M. Hoe	3615 Mary Jean Le Gal	3779 Robert H. Snow
2896 W. A. Volet	2960 Henry Diatush	3124 Theodore Cuyler	3288 Egbert B. Killey	3452 Richard M. Hoe	3616 Nelson Goodyear	3780 Thomas Nesmith
2897 W. C. Wilde	2961 Moses F. Webb	3125 Andrew Miller	3289 Mrs. Richard A. Varick	3453 Robert M. Hoe	3617 R. H. McCurdy	3781 Henry Kayser
2898 Samuel Wolfe	2962 Charles P. Dayton	3126 William H. H. Howell	3290 Geo. T. Thomas L. Davies	3454 Mrs. R. T. Goldsmith	3618 A. N. Lewis	3782 John W. Leggett
2899 George C. Wilson	2963 David Bishop	3127 John P. Hassler	3291 Annie Walton	3455 William Halsey	3619 James Lawson	3783 H. O. Finneo
2900 R. H. Yale	2964 Lewis Applegate	3128 John M. Gould	3292 Charles A. Labazan	3456 John Johnson	3620 J. W. Hughes	3784 George W. Powers
2901 Mrs. G. E. Bergh	2965 C. D. Deahler	3129 Henry Thomas	3293 John M. Gould	3457 H. J. Johnson	3621 Mrs. John McKesson	3785 Mrs. Annie S. Richards
2902 E. E. Backus	2966 E. P. Clay	3130 Rev. E. W. Turner	3294 John M. Gould	3458 H. A. Heiser	3622 Richard Barlow	3786 Anne G. Phelps, Jr.
2903 Richard Busted	2967 J. M. Reynolds	3131 Miss Sarah Gage	3295 Sidney Chipp	3459 S. F. Greenleaf	3623 Sheldon Leavitt	3787 N. N. Dodge
2904 John Black	2968 J. M. Reynolds	3132 Miss Sarah Gage	3296 Rev. E. W. Turner	3460 S. F. Greenleaf	3624 Edward Leavitt	3788 W. M. Tweed
2905 G. B. Flint	2969 J. M. Reynolds	3133 Miss Sarah Gage	3297 Mrs. Thompson	3461 J. V. Vanderyne, Jr.	3625 J. H. Mott	3789 Americus Engine Co.,
2906 Joseph Curtis	2970 "Ruth"	3134 Thomas J. Wilcox	3298 Mrs. Lansing	3462 James M. Cooper	3626 J. H. Merrill	[No. 6]
2907 George C. Hance	2971 John S. Johnston, Jr.	3135 "Hearts and Homes"	3299 Mrs. Phelps	3463 C. H. Van Gaasbeck	3627 V. Kirby	3790 R. Martin
2908 Daniel D. Radger	2972 T. Sewall Lancaster	3136 Rev. George I. King	3300 John H. Simons	3464 B. J. Tenney	3628 Mrs. Virginia Ayers	3791 William Irving Steele
2909 Charles Reed	2973 John S. Johnston, Jr.	3137 Miss Sarah Gage	3301 John H. Simons	3465 R. N. Perkins	3629 Silas Lord	3792 William McMurray
2910 J. H. A.	2974 John S. Johnston, Jr.	3138 Thomas J. Wilcox	3302 John H. Simons	3466 R. N. Perkins	3630 Frederic De Peyster	3793 C. F. Ruete
2911 P. A. Curtis	2975 John S. Johnston, Jr.	3139 "Hearts and Homes"	3303 John H. Simons	3467 J. C. Forsyth	3631 Robert Haydock	3794 S. T. Nicoll
2912 Smithfield	2976 John S. Johnston, Jr.	3140 Rev. George I. King	3304 John H. Simons	3468 J. H. Bogardus	3632 D. G. Mason	3795 James Clinch
2913 William M. Rodman	2977 John S. Johnston, Jr.	3141 William H. Atkins	3305 John H. Simons	3469 Miss Mary A. Smith	3633 H. W. Smith	3796 C. Goodrich Boyce
2914 William H. Henderson	2978 John S. Johnston, Jr.	3142 Samuel F. Bartol	3306 John H. Simons	3470 W. Budington	3634 John P. Crosby	3797 John N. Genin
2915 W. F. Marshall	2979 John S. Johnston, Jr.	3143 James S. Davis	3307 John H. Simons	3471 Edmund Ellinge	3635 John E. Benjamin	3798 F. L. Talcott
2916 Henry T. Beckwith	2980 John S. Johnston, Jr.	3144 James S. Davis	3308 John H. Simons	3472 Edmund Ellinge	3636 Charles S. Benson	3799 Samuel L. Mitchell
2917 Carver Howland	2981 John S. Johnston, Jr.	3145 George Ashton	3309 John H. Simons	3473 Edmund Ellinge	3637 Alexander Stuart	3800 John H. Simons
2918 John Rogers	2982 John S. Johnston, Jr.		3310 John H. Simons	3474 Walter E. Stephens	3638 James G. King	3801 Mrs. Harriet R. Whiting
2919 Stephen Stark	2983 John S. Johnston, Jr.		3311 John H. Simons	3475 Thomas Warren	3639 James G. King	3802 Major F. Woodbridge,
2920 William L. Wileder	2984 John S. Johnston, Jr.		3312 John H. Simons	3476 Thomas Warren	3640 G. Ludlow Dashwood	[U. S. A.]
2921 Edward G. Meader	2985 John S. Johnston, Jr.		3313 John H. Simons	3477 Charles H. Dennison	3641 Mrs. Maury	3803 John Bigly
2922 William H. Blair	2986 John S. Johnston, Jr.		3314 John H. Simons	3478 Richard S. Lathrop	3642 Miss Julia M. Blatchford	3804 William Bond
			3315 George Ashton	3479 Edward W. Babcock	3643 Mrs. Augustus W. Kelley	3805 Charles A. Loomis